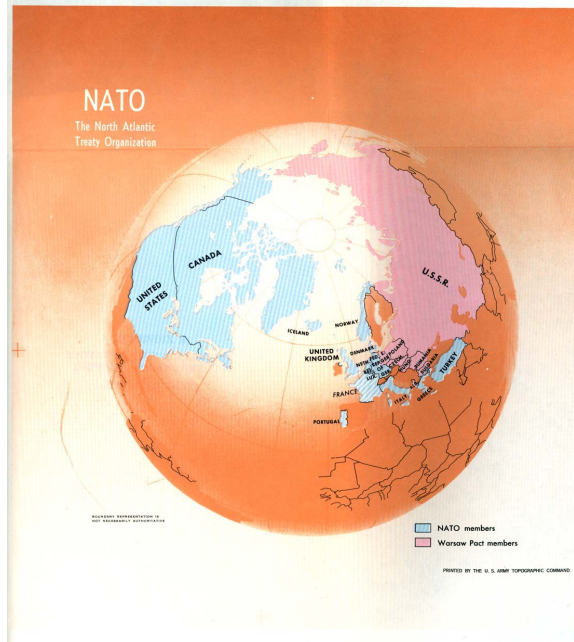


FYS100: The Rhetorical Lives of Maps!
[Cartography and America's Rise to International Power]
Fall 2013
FYS Section 12
Weinstein Hall 209
Tuesday/Thursday 9:00am-10:15am



U.S. Army Topographic Command, "Map of Nato," 1970

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OUR SYLLABUS

This document is a living, evolving charter (hey, let's just call it...a map!) that outlines the expectations of OUR course, including both the (high) expectations I have of you and the (high) expectations you have of me. Let's begin with what you are here for...

"Mapping" Our Course

On December 2nd and 3rd of 1989, amidst an eventful season of political change across Europe, Presidents Mikhail Gorbachev and George H.W. Bush held a summit meeting at Malta. International relations scholar Alan K. Henrikson recounts a particularly tense exchange between the two leaders,

Gorbachev handed President George Bush a blue-and-white map allegedly showing the Soviet Union's encirclement by US bases as well as American aircraft carriers and battleships....President Bush was at a loss for words. President Gorbachev then said tartly: "I notice that you seem to have no response." Bush, in response, pointed out to Gorbachev that the Soviet landmass was shown on

the map as a giant, white, empty space, with no indication of the vast military complex that US forces were intended to deter. “Maybe you’d like me to fill in the blanks on this,” he said. “I’ll get the CIA to do a map of how things look to us. Then we’ll compare and see whose is more accurate.”

Such a tense exchange between American and Soviet leadership at the end of the Cold War is a perfect encapsulation of how maps are bound up in power and politics, and art and science. Throughout the course of an eventful twentieth century, cartography was not only a tool of the important movers and shakers of America’s growing international power—but it actually *shaped* and *changed* the entire way in which we perceived and acted in the world.

In addition to being scientific collections of data and artistic works of beauty, maps are also, importantly, rhetorical documents. And if you don’t quite know what that means, well, that’s why you’re here. For the sake of this introduction, what you’ll come to see (hopefully) about maps is just how important they are to the exercises and strategies of national power, but even better, how they actually teach us, for better or for worse, what it means to be Americans in a global landscape. Maps *place* us in the world, and that is a monumental political act.

Overall, this course is a historical and critical interpretation of how maps aided and complicated America’s rise to international power. The processes, production, display, and circulation of maps gave way to a “geographic imagination” that constrained both policy and popular culture—in turn, Americans saw their place in the world in very spatialized ways. From a rhetorical perspective, maps gave us specific and partial perceptions of the globe and cartographers from a host of different institutions and with various national and international interests (government institutions like the State Dept., the CIA, the Department of Defense, academic institutions like the American Geographic Society, popular magazines like *National Geographic* and *Time*, and corporations as diverse as Rand McNally and Google) sketched the contours of American identity in both longitude and latitude. The course teaches students how to critique maps as systems of visual codes and also contextualizes for them how maps are used as rhetorical strategies by American elites and publics; by both the powerful and those challenging the powerful. Not only then is this a course on cartography; it’s a course on the wild world-making processes of U.S. geopolitics and international space.

Going Nerd Deep

While we will look broadly at how maps became important historical markers of politics and identity from the dawn of the 1900s right into our young 21st century, we will also treat this course as a primer in how to *read* maps for their symbolic codes, political messages, and historical impacts. We have a course philosophy based around the notion of “nerd-deepness.” In other words, we’re going to look at maps in the kind of depth that you probably thought was never possible—and if it *was* possible, it would only be for nerds. Well, let’s accept that it’s OK to be a “map nerd” in this course. Maps are especially compelling because they seem to be all about the surface—what you actually *see* and perceive on that flat page should tell you all you need to know, right? Well, going nerd deep into cartography questions what the assumptions of those surfaces are, and even requires looking at how the maps were made, used, and circulated into important political contexts. Each part of the mapping process is political and involves the rhetorical choices of a variety of different, sometimes conflicting interests. In short, maps have lives. Our job as nerd-deep rhetorical critics in this course is to trace those lives, and to go even deeper to think about what it means to perceive the world *spatially*.

Since much of our course will be centered around discussing how rhetorical choices are bound up in the very way mapmakers *produce* maps, your major semester project will involve working as a class to create a map with University of Richmond's award-winning Digital Scholarship Lab, in concert with their renowned *National Atlas Project*, which will tie in with our specific course themes on America's international relations (see the assignments section for more details). Not only will you wrestle with important data and actually experience the process of making your own choices in mapping, you will also be reflecting on the historical and political contexts that inform such choices. Nerd-deepness in this course, then, occurs on two key levels: the making of maps, and the ensuing interpretation and use of them.

What's an FYS Course?

You've heard a lot of talk, maybe, about what this whole program is and why you're here. Or maybe you just clicked on something during registration and now you're reading this syllabus and you are thoroughly confused. Either way, welcome! FYS is not only about giving you some neat content (like maps!) to learn about, but more importantly, it's a course about how to read and write on a new level. We'll be reading a lot of hi-falutin' scholars writing smart but dense things about cartographic issues we've probably never thought about before—it will be exciting, but sometimes daunting. FYS gives us an excuse, then, not just to read and digest this material while writing our own, but also to be able to *talk about* what it means to enter and survive/thrive in academic life. And, in my obviously biased opinion, I believe maps are a terrific way to experience FYS and absorb its goals—maps are visually dynamic but complex products *and* processes that lend themselves to the kind of research, critique, and writing skills that FYS is designed to develop.

For those keeping score at home, these are the standard objectives for FYS courses that we all agreed were pretty good ideas:

1. To expand and deepen students' understanding of the world and of themselves;
2. To enhance students' ability to read and think critically;
3. To enhance students' ability to communicate effectively, in writing, speech, and other appropriate forms;
4. To develop the fundamentals of information literacy and library research;
5. To provide the opportunity for students to work closely with a faculty mentor.

In addition to these broad goals of *all* first year seminars, let me add a few of our own specific objectives:

6. To read maps critically as symbolic processes of power, politics, and rhetoric;
7. To interpret and critique America's global rise to power in the 20th century through cartography;
8. To begin the discovery and development of one's own voice as a writer;
9. To use maps as a gateway into working and writing with primary historical materials.

Expectations of YOU (and Me)

Let's be honest with each other: there is a lot of work, and we don't let you off easy. In this course, I expect nothing less than what brought you to this school in the first place. Intellectual curiosity, hard work, loads of academic potential, a diligent attitude to research and discovery, and if we're lucky, a healthy sense of humor. But beyond this, I also expect you to perform on another level—to participate in our class culture. We are going to be wading nerd-deep into some crazy maps and some momentous developments of twentieth

century history—but even stuff as potentially exciting as that will turn very quickly into a mind-numbing city council meeting if you don't join in. So let's be a community that is open for thoughtful and continuous discussion.

It may seem contradictory, but I believe that in order for us to argue and think critically, we have to agree that we're all on the same boat. We have to respect that exchanges of persuasive ideas and debates are healthy and necessary and that challenging each other to new thoughts and new heights is a good way to proceed. We need to expect of each other that we will maintain an environment where people feel free to offer opinions and ideas without censure, but also where *all* are required for this maintenance—not just resting on the backs of a few. Having free speech in our classroom requires the vigilance and encouragement of all. In this course, you are a member of a *seminar*—that means you have actual responsibilities to your classmates, me, and yourself. You are not a passive receptacle of information that I'm going to throw at you, in other words. I expect you to engage and take the lead in your education during this course.

With these very general expectations in mind, I have a list of policies that are in place to help us more formally maintain a constructive class climate:

Expect a Rigorous Workload. You should expect on average to spend 2-3 hours reading or otherwise preparing for every hour you spend in class. Most of the writing you do for us will require some pre-writing time, perhaps research, and one or more drafts before it is ready to hand in. The night before a paper is due will not be the best time to get started; plan accordingly. The same holds true for oral presentations, digital scholarship, and other kinds of out-of-class projects. You might want to think of college as your full-time job: you may only be spending 15-16 hours a week in class, but your out-of-class work should add up to at least a 40-hour week. The minimum writing requirement for all First-Year Seminars is approximately 5000 words (about 20 standard typed pages); this may be divided into many short papers or fewer longer ones, and may include a variety of types of writing, including analytical prose, creative expression, scripts for oral or digital presentations, etc. You should expect work beyond this minimum. Across all FYS sections, essays and other pieces of writing must: 1) articulate a clear focus and purpose; 2) exhibit awareness of and attention to audience; 3) demonstrate an understanding of appropriate organization to meet disciplinary and/or task conventions; 4) analyze evidence from sources, experience, and empirical research to provide proper support to ideas; and 5) demonstrate a command of writing mechanics.

Attendance is Mandatory. You are a student—this is your job. And beyond that, I actually believe you are a vital part of this course, so we all benefit from having you around. We've got to have everybody here and ready to work. Because "life happens," you get two free absences with no questions asked during the semester. After that, your absences will cut against your participation grade (each absence will bring your participation grade down from A to A-minus, C-plus to C etc.), and obviously a pattern of serious absences may constitute failure in the course. Excused absences are acceptable according to University policy—make sure you read up on what is covered and what is not (religious holidays, sanctioned athletic and academic trips). Please let me know about religious observances and other events early in the semester. If you don't, I will invoke the wrath of whatever deity or deities you worship. And note that even excused absences don't excuse you from handing assignments in on time. Whenever it is due on the syllabus, *that* is when the assignment is due for everybody. Late penalties will be assessed for late work by calendar day *not* class day, plain and simple. If you know you will not be here, make arrangements to have it submitted to me. Finally, exams and presentations will not be rescheduled for you without University-approved notice ahead of time. I'm happy to work with you early on to take care of your anxieties about any of this.

Be Responsible and Professional. This is something I'm not too worried about. Just use common sense: be respectful of your peers in-class and outside of class (during your peers' presentations, be attentive and ask smart questions; in group-work situations, pull your weight and do your job). Also, I typically don't have lots of lateness problems—again, it's common sense: we're all late once or twice due to things outside of our control. Let me know ahead of time if you know you'll be late. If it becomes a habitual issue, I will have a conversation with you about it; it may affect your participation grade. Finally, if you are absent, I'm sure you know it is up to you to catch up on missed work. The best way is to talk with peers or come see me during office hours, or make an appointment. I will not "catch" you up over email. And I am typically not a PowerPoint-type guy, but if I do use slides, I will not post them on Blackboard for you. Get the notes.

Shut Off All Technological Devices. Cellphones, i-things, blackberries, calculators, pagers, fax machines: shut them down. On your first offense, I will answer your phone and talk to your mom or your significant other. On your second offense, I reserve the right to ask you to leave. Unless you are on call because of your second career as an obstetrician, you don't need to be reached by anyone during the short time we spend together. And, on a related note...

No Laptops. Yes, I Know. It hurts. But trust me, this will make everyone happier in the end. Why put either of us in the awkward position of me anxiously wondering whether you're on Facebook, and you nervously wondering whether I think you're taking notes or not. This course includes a combination of lecturing, discussion, and in-class applied activities; there is absolutely nothing that we will do in our three hours together each week that will require going outside pen and paper and your own voice. There may be times when we will be doing in-class research or projects that require laptops—I will let you know in advance. You will say to me: but Dr. Barney, I *need* this laptop to take good notes. I will say to you (like an annoying teacher might): you can rewrite your handwritten notes on your laptop at home, and you will know the material even better. A notebook, pad, cocktail napkins, a slate, parchment—whatever else you want to write on, but no laptop computers.

Monitor Your Email Etiquette (I'm Not Your Buddy, Guy). Email is a fine way to communicate with me, especially for setting up appointments to visit me in the office or running ideas by me for projects etc. I am pretty good about getting back to students within about twenty-four hours or less. That means, though, that time-sensitive questions aren't always great candidates for email. I'm in my office pretty often, so give me a call. Obviously, I can't help you at night with those last minute panic emails, so try to plan ahead as much as you can. And I also suggest that you assess if you're asking a question that might better help your peers if you save it for asking in class—for example, you may end up a hero for asking the question that everyone wanted to ask but was scared to do so. Also, I'm also kind of old-fashioned: to me, an email is not a text message—I expect some sort of greeting in the email, a very clear statement of what you need, and a signature from you; it also helps if your subject line relates to what our business will be. I simply cannot respond to an email that I can't understand. Finally, I will never deal with grading questions over email. Please see me in person for those.

Blackboard is Our Friend. All of our readings will be posted for you on our Blackboard site for FYS, which I will show you in class. In addition, we will be using it time to time for postings and discussion. Also, I will typically give you guideline questions for your readings that you can reference on Blackboard; at certain points during the semester, I will ask you to share your responses to those questions.

Ask for Help. Often. I am your resource here—please use me! Come into my office and chat about the material, projects, etc. We are lucky to have a pretty small class, but I still can't always tell when students are

struggling with certain concepts. Please seek me out. Also, as you know, the University of Richmond has a boatload of great resources—here are a few of my favorites that might be most relevant to this course.

Writing Center: We will be working quite a bit with our writing in this course, and the wonderful Writing Center has already gone ahead and assigned us our very own special consultant: Katherine Hinman. We will be meeting her later in the semester, and learning more about how she will be serving us, but feel free to drop her a note at katherine.hinman@richmond.edu. See more about the Writing Center's services as a whole at <http://writing.richmond.edu/>.

Academic Skills Center: Another great, smart set of people run this office, and can help you with everything from getting a study plan together for our exams to reading articles more critically to being a more efficient notetaker, even managing workloads. Get in touch with them first at <http://asc.richmond.edu> or call 289-8626.

Speech Center: Right in our department is a rich resource for helping put together presentations, of which you will have a few in this course. Stop in to see them on the 4th floor of Weinstein, get them online at <http://speech.richmond.edu>, or call at 289-6409.

Library Services: Make friends with these people. Bring them brownies if you have to. The UR librarians are amazing, and we have special services that are specifically rhetoric and communication studies-centered. For this course, we will be working specifically with the great Laura Horne-Popp. She is an excellent resource and she will be visiting our class quite a bit. You will also be completing a research/library tutorial in the course—more details will follow on that.

Counseling and Psychological Services: Starting college is no joke—there's a lot to juggle. And we have folks who can help. Seriously, these people are terrific—don't hesitate to walk in, go to the website at <http://caps.richmond.edu>, or call them at 289-8119. They can help with both academic and personal challenges that you are facing.

Please See Me About Disabilities. I would love to help accommodate you and/or get you in touch with the right people who can. See me early in the semester so we can help you get the help you need to do well in the course.

Actively Read. We'll be reading some often tough and brow-furrowing readings in the course, and some might feel like they're in another language, but I wouldn't torture you with them if I didn't think they were worthwhile. Please trust me. We will discuss early in the course how I expect you to read these pieces, but one thing is for sure: I will guide you with reading questions, and you will be expected to take notes as you read. There will be times during the semester when you share these notes with me, so make sure you are actively reading. It will make your life much better when the exams come.

Take Pride in What You Hand In. Each assignment for this course will have its own guidelines and expectations—I expect you to conform to those guidelines. But, overall, your work should be in on-time, polished, clean, proofread, stapled, 1-inch margined, in 12pt readable font, and double-spaced, unless told otherwise. Written assignments are not accepted by email unless I give you the OK ahead of time: hard copies please. What you hand in is a reflection of you and your work—so show it off!

Have Integrity in Your Ideas. Again, take pride in your intellectual work. Come up with good ideas and support them with strong evidence. We all take that Honor Code seriously: "I pledge that I have neither received nor given unauthorized assistance during the completion of this work." Let's hold each other to this: we can write this statement on all of our assignments, and we will do that, but what's most vital is to take it to heart. What's especially important to remember in this course is that we will be drawing from

scholarly sources for our work—we want you to be impressively smart rhetorical critics, so I will hold you to drawing your claims and original theses from the best work out there.

Architecture of the Course

Finally, you might actually want to know what you'll be responsible for in the course. Here's the basic rundown:

Course Texts:

Wood, Denis. *The Power of Maps*. 1992. [Will be available through the campus bookstore]

The rest of our readings will be available through Blackboard. They are organized according to the calendar week in which they'll be read—under the “Content” section of our Blackboard site.

Course Assignments:

Weighting

1) The Digital Scholarship Lab Map Project	40%
a. Group Data Compilation	15%
b. Regional Context/Analytical Essay	15%
c. Map Party Panel Presentation	5%
d. Reflective Essay	5%
2) “Mappenstance” Class Blog	20%
a. Curator of the Week Responsibilities	15%
b. Respondent Posts	5%
3) Team Map Presentation	10%
4) Campus Map Presentation	5%
5) 3 Quizzes	10%
6) Participation	15%

Descriptions

The Digital Scholarship Map Project. The major project of our semester will involve you in an innovative production process for a map that will serve the excellent historical and cartographic work of our Digital Scholarship Lab. Specifically, our friends at the DSL will be working with us to trace and analyze, in mapping form, the history of America's international relations from 1789 to the present day, particularly in how and when the U.S established diplomatic relations with the nation-states of the world. This project is designed to tie back to our course themes around the U.S. and its expanding role around the globe—while we will be analyzing many historical maps and changes in cartography over the course of the 20th century, this project allows us to also simulate the actual business of mapping around U.S. foreign policy. Using data through the Department of State and our own research as a class, you will be working at first in a research team assigned to a particular region of the world (Latin America, Europe, Asia, and Africa) to trace and compile America's establishment of embassies (and the sometimes tense and important periods when those embassies are closed or suspended). As a class, we will then start to see the important patterns (and gaps) in how America's entanglement into the international landscape grew in complexity over 200 busy years. The project will involve several steps:

1. **Group Data Compilation:** Together with our friends at DSL and Library Services, you will be plotting data for the map out of your particular world region in the first half of the semester, tasked with the question: “What are the important dates, places, and other points of interest by which America established its embassies in particular areas of the world?” As a class, we will produce a Google spreadsheet, designed specifically for our project, which will be used by the DSL to produce our class map of U.S.-international relations. Students will be assessed on the quality and rigor of their data contribution. Each student will also produce a small written assessment (2-3 pages) of their group’s compilation process and what each member specifically contributed to the data collection.
2. **Regional Context/Analytical Essay:** Once the data is collected and given to the DSL to produce our map, students will then engage in primary and secondary historical research around their specific regions. This part of the project is designed to assess what we can learn critically from the gathered data, and especially what historical and cultural events and conditions help explain the patterns of embassy establishments etc. and the ways in which U.S. foreign policy was driven by both regional and global considerations. While this is drawn from the research team’s data work, each student will produce an individual essay with original research. We will work together to narrow down particular topics within your regions for you to write about. The finished result will be a 5-7 page research paper that will be handed in as a rough draft in early November, and then submitted in final draft form during our last week of class together.
3. **Map Party Panel Presentation:** Now that you and your team are (semi- ☺) professional cartographers and regional experts on the growth of U.S. international relations, you will briefly present your research and reflections on the semester-long project in a panel format during the last two days of classes, which I am calling the “Map Party” to make it sound less scary ☺. Each of our four groups will have 15 minutes to talk about their research, followed by a period of Q&A.
4. **Reflective Essay:** This short, 3-4 page essay will be submitted during finals week, and is designed to have you assess our entire process as a class in putting the map together and working on your individual contributions. What did we learn about both the political and rhetorical practice of cartography *and* the spatial development of America’s international power in the world? The two dual functions of our course should be explored critically and self-reflexively by each student, looking back at key themes in the course around the power of mapping and how we are also implicated in that power.

“Mappenstance” Class Blog. One of the coolest things about working with maps all semester is that they are simply a beautiful and provocative medium. Why not devote a blog to curating and compiling great maps from all over the web and within our collections at Boatwright? This project will ask up to two students per week to be our curators for the blog, entitled “Mappenstance.” Each curator is required to offer the following contributions to the blog:

- **Map of the Week!:** Curators must select one cool and/or important map to showcase on the blog. The only requirement is that the map has to relate to America’s international relations in the world—it doesn’t matter for this assignment what time period or source you pull from, and the content can vary widely. This is more of a straight-up fun task: find the weirdest, most provocative, and most controversial maps for your curation week—just make sure it relates back to our underlying theme of U.S./international relations.

- **Map of the Week! Critique:** Each curator will produce a well-written 2 page essay that will become the blog post to accompany their “Map of the Week.” I will help edit your original submission before it goes live on our site. The critique should involve some brief historical context around your map, justification of its status as “Map of the Week,” and something smart and insightful that ties it back to our course themes around the rhetoric of cartography.
- **Blog Link:** A fun piece of curator duties will also involve helping us amass a massively awesome list of links to other map blogs or great cartographic archive sites. We are in a map renaissance right now, so you will be amazed at the amount of great websites and online archives that celebrate and organize amazing maps from all over the world. Each curator must at the very least add one new link to our site that has not been added before.
- **Atlas Choice:** Similar to the blog link, curators should also suggest some kind of historical atlas (again, related to the broad topic of America’s international relations and foreign policy) worth highlighting and cataloguing on our site. Early on in the semester, Laura Horne-Popp will show us the map and atlas area at Boatwright Library. Choices can be pulled from here or you may find other good candidates elsewhere. A short post on the blog by the curator should advertise why this atlas is relevant and noteworthy for our class.

In addition to taking on curator duties once during the semester, each student will also be responsible for making at least two “respondent posts” throughout the course of our class together. There are no requirements *when* you do it, but twice during the semester, you should make a smart and concise response/comment to something a curator has posted.

Team Map Presentation. At least once a week, starting around Week 5, we will be having a 10-minute presentation in which a team of two presents, critiques, and contextualizes a historically important map that relates directly to our unit of readings for that given day. For example, during the week on Cold War mapping, students may present on the famous Heezen-Tharp map of the ocean floor, and discuss its important historical and rhetorical implications during that era. Early on in the course, I will circulate a list of twenty or so maps that correspond to each unit (and show them in class) that students can sign up for based on their preferences, and then will be assigned to a presentation date. The presentation must essentially “teach” our class the importance of this map and relate it back to the course readings for that day. There is no written requirement for this assignment beyond preparing a one-page handout (that can also be used as a blog post) about your map for the class.

Campus Map Presentation. This is for the class to get to know you more than anything else. In the first week, you will be asked to create and present your own campus map. Yes, that’s right. Go get out the crayons and the puff paints. Without using the “official” campus map, we want to see how you visually present the Richmond campus after only one week here, telling us a little bit about yourself and your interests in the process. These maps will be used in a larger critical discussion about how the rhetorical displays of our everyday lives reflect values and ideologies. You will be graded on the creativity and thoughtfulness of the presentation and the map—NOT on your ability (or lack of ability—believe me, I’m that guy) as an artist. We will revisit these at the end of the semester to reflect on what you feel would change about your campus map after living here for one semester.

3 Quizzes. These are not designed to scare you or to make you feel stupid. They’re not worth a ton and they simply aren’t as important as our project work. However, part of adjusting to the college experience is learning *how* to read and comprehend vast amounts of overwhelming information. We will do three short-answer quizzes based on the three main periods of the semester: the early readings on map theories, the middle of the semester readings on the first half of the twentieth century, and the end of

the semester readings on the second half of the twentieth century and beyond. These will not be rocket science quizzes, but we need to make sure you're getting the meat of our class concepts and absorbing the big ideas of our readings. We will use these as springboards for discussing the challenges of reading at the college level.

Participation. This grade is easy as pie: show up, be a professional, contribute to our class culture, do your reading, and participation is a snap. Your grade here will assess cumulatively your overall participation in the course—I certainly don't count the amount of times people raise their hand in class, or something awful like that. One thing I often do is called "Pop Notes," where I check in periodically to offer advice on your note-taking from a given day's readings. You will not know when this is coming, so be prepared! This work counts toward participation. I am also sensitive to the fact that there are different types of quality participation—you may be one of those people that doesn't feel comfortable participating constantly in class discussions, but the few times you do, you offer something smart and helpful to the class. In addition, to help this, I will offer different opportunities throughout the course to participate in writing: we often will also do in-class "minute papers" where you are asked to basically write feverishly for a minute or two on a relevant question. Again, the idea is not to worry—if you approach this course with honest effort and integrity, your participation grade will be excellent. But also remember: attendance and lateness will cut into your participation grade, so just stay on top of it.

Grading:

Grading on individual assignments in this course will primarily be on a letter basis (A, A-, B+, B, B-, C+, C, C-, D, F)—this may be different from a lot of the other courses you take, which often give a point system. But I have found in my years of teaching that a course (especially one with lots of writing and presentations) with a letter grade system is much easier on students and instructors to understand. For example, it's much easier to explain what makes a "B" paper or speech different than a "C" paper or speech than it is to explain why someone got an 18 out of 20 points, rather than a 17 out of 20 points.

You can easily calculate your grade. Translate your letter grade (A-F) according to the following scale: A=11; A-=10; B+=9; B=8; B-=7; C+=6; C=5; etc. For each grade multiply the numeric value by the weight (thus, for the descriptive analysis, for example, multiply by .10 – since it's worth 10% of your semester grade). Add these numbers and translate with the scale above back into your grade. Round to a whole number.

For each major assignment in our class, you will receive a handout that tells you what is reasonably expected to represent an "A" grade, a "B" grade, a "C" grade and so on—this will be less a rubric and more of a guide to help you understand my standards for excellence and competency. Overall, I expect both your essays and presentations to reflect: (1) your critical engagement with the material you are learning; (2) your ideas expressed clearly, cogently, and creatively; (3) your work adhering to proper style and research standards.

"A" work is superior on the general criteria and special emphases, demonstrating a unique ability to take the concepts of the course to your own independent use.

"B" work shows a thorough familiarity with material of the course and in general meets the general criteria and special emphases above.

"C" work shows an uneven mastery of the material of the course. There is clear achievement in some ways but deficiency in others.

"D" work shows evidence of learning but struggle with mastery of the course material.

"F" work shows a failure to advance knowledge.

RHETORICAL LIVES OF MAPS (FYS): COURSE CALENDAR

--please note that this is subject to change, and please also note that readings are due on the day they are listed on the calendar;

WEEK 1

- TUES. 8/27** Welcome!
Introduction to Course/Syllabus/The Point Where You Run Screaming
- THURS. 8/29** What is a Map?
GUESTS from UR's DIGITAL SCHOLARSHIP LAB! (Drs. Scott Nesbit and Rob Nelson)—Introduction to Digital Scholarship Map Project
Wood, Power of Maps, 1-27
Turnbull, "Maps and Theories," 1-11
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WEEK 2

- TUES. 9/3** Where Am I? Who Am I? How Can a Map Answer Both Questions?
CAMPUS MAP PRESENTATIONS DUE
Wood, Power of Maps, 28-47
Crampton, "What is Critique?," 13-24
- THURS. 9/5** Cartographer as Writer
BLOG WORKSHOP with Ken Warren of Center for Teaching, Learning & Technology
Turchi, "Metaphor: Or, The Map," 11-25 and "Projections and Conventions," 73-98
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WEEK 3

- TUES. 9/10** Reveal or Conceal? Political Interests and Maps
Wood, Power of Maps, 48-94
- THURS. 9/12** Signs and Myths: Cartographic Codes
MEET AT BOATWRIGHT LIBRARY [Seminar Room 1] with Laura Horne-Popp
Wood, Power of Maps, 95-142
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WEEK 4

- TUES. 9/17** Rhetorical Choices and Mapmakers
SPECIAL GUEST: Dr. David Salisbury, Geographer and UR Professor
Wright, "Map Makers are Human," 527-44
Prelli, "Rhetorics of Display," 1-16
- THURS. 9/19** State Power and the Map
QUIZ #1 [on Wood's *Power of Maps*]
Harley, "Maps, Knowledge, and Power," 51-81
- BLOG CURATION BEGINS THIS WEEK**

WEEK 5

TUES. 9/24 Roots of U.S. Mapping I: Cartography and National Identity
Schulten, "Graphic Foundations of American History," 11-40
Bruckner, "The Continent Speaks," 51-97

THURS. 9/26 Roots of U.S. Mapping II: At the Turn of a Momentous Century
Schulten, "Negotiating Success at the National Geographic," 148-75
Schulten, "The Map and the Territory," 176-203

TEAM MAP PRESENTATIONS BEGIN

WEEK 6

TUES. 10/1 Mapping an Empire? The U.S. as Reluctant Internationalist
Smith, "The Lost Geography of the American Century," 1-18
Schulten, "School Geography in the Age of Internationalism," 121-47

THURS. 10/3 The Air-Age and the Latitude and Longitude of Global War
Cosgrove and Della Dora, "Mapping Global War: Los Angeles, the Pacific, and Charles Owens's Pictorial Cartography," 373-90
Soffner, "War on the Visual Front," 465-76

WEEK 7

TUES. 10/8 New Bird's Eye Visions of American Power at Midcentury
Farish, "Global Views: Geopolitics, Science, and Culture," 1-49
Henrikson, "Maps, Globes, and the Cold War," 445-54

THURS. 10/10 **MAP DATA SETS DUE**
Film: Watch Disney's "Victory Through Air Power" [available through our Library's Media Resource Center and Youtube, <http://www.youtube.com/watch?v=paY6y87rrpE>]

WEEK 8

TUES. 10/15 **FALL BREAK. HELL. YES.**

THURS. 10/17 **LIBRARY SESSION at BOATWRIGHT**
Library Tutorial Prep—See Blackboard

WEEK 9

TUES. 10/22 Maps as Weapons: Propaganda Cartography and the Early Cold War
QUIZ #2 [Mapping at Midcentury]
Barney (Yes, that Jerk!), "Gulag?—Slavery, Inc.: The Power of Place and the Rhetorical Life of a Cold War Map," 317-43
Pickles, "Texts, Hermeneutics and Propaganda Maps," 400-406

THURS. 10/24 Secrecy and Security: The Intersection of Military and Science in Cold War Cartography
Warner, "From Tallahassee to Timbuktu: Cold War Efforts to Measure Intercontinental Distances," 393-415

WEEK 10

TUES. 10/29 Secrecy and Security: The Intersection of Military and Science in Cold War Cartography (continued)
Doel, Levin, & Marker, "Extending Modern Cartography to the Ocean Depths: Military Patronage, Cold War Priorities, and the Heezen-Tharp Mapping Project, 1952-59," 605-26
Felt, Excerpt from Soundings, 102-119

THURS. 10/31 The High Road: Mapping and the Rise of the Interstate Highway
Lewis, Excerpt from Divided Highways, 71-123
Akerman, "American Promotional Road Mapping in the Twentieth Century," 175-91

WEEK 11

TUES. 11/5 East/West Meet North/South: Charting the U.S. Role in the So-Called "Third World"
CONTEXT ESSAYS DUE [FIRST DRAFT]
Koch, "Disease Ecologies: Disease Atlases," 216-47
Slater, "Geopolitical Imaginations Across the North-South Divide: Issues of Difference, Development and Power," 631-53

THURS. 11/7 Maps...In...SPACE! Politics, Cartography, and the Blue Marble
Cosgrove, "Contested Global Visions: One-World, Whole-Earth, and the Apollo Space Photographs," 270-94
Wilford, "Extraterrestrial Mapping: The Moon," 426-445

WEEK 12

TUES. 11/12 The End of Cartography? Nuclear Bombs and the Fate of Maps
Burnett, "Propaganda Cartography," 60-89
Barney, "Missiles as Missives: The Radical Cartography of William Bunge's Nuclear War Atlas," 1-34

THURS. 11/14 New Wars, New Maps: Out of the Cold War Geo-World and Into...Something Else
Clarke, "Maps and Mapping Technologies of the Persian Gulf War," 80-87
Dalby, "The Pentagon's New Imperial Cartography," 295-308

WEEK 13

TUES. 11/19 I Can See You: Map Immersion and Surveillance
Monmonier, "The Internet, Cartographic Surveillance, and Locational Privacy," 97-113
Crampton, "Geosurveillance and Spying With Maps," 112-27

THURS. 11/21 Maps and Mashups: The New American Cartographer is...YOU!
Davisson, "Beyond the Borders of Red and Blue States: Google Maps as a Site of Rhetorical Invention in the 2008 Presidential Election," 101-23
Farman, "Mapping the Digital Empire: Google Earth and the Process of Postmodern Cartography," 869-888

WEEK 14

TUES. 11/26 Is a Map Ever Finished? Final Thoughts
Hall, "Elephants for Want of Towns': The Map as Fallible Object," 369-402
QUIZ #3 [Cold War and Beyond!]

THURS. 11/28 **THE RHETORICAL LIVES OF TURKEYS**
Research to be done outside of class

WEEK 15

TUES. 12/3 Map Party 1!
PRESENTATIONS and FINAL CONTEXT ESSAY DRAFTS due [Teams 1 and 2]

THURS. 12/5 Map Party 2!
PRESENTATIONS and FINAL CONTEXT ESSAY DRAFTS due [Teams 3 and 4]

FINALS WEEK: REFLECTION PAPERS DUE THURS. 12/12 by 5pm